VAL KILMER
TOMMY LEE JONES
JIM CARREY
BATMAN FOREVER
NICOLE KIDMAN
CHRIS O'DONNELL

WARNER BROS.
INVITES YOU TO ATTEND A
SCREENING
OF

BATMAN FOREVER

ON
MONDAY 10TH JULY 1995
AT THE

WARNER WEST END
LEICESTER SQUARE

AT 10.30AM
(DOORS OPEN AT 10.00AM)

"BATMAN FOREVER"
OPENS IN THE UK ON 14TH JULY 1995

ADMIT ONE

STRICTLY NO ADMITTANCE AFTER 10.30AM

NO SMOKING

BATMAN FOREVER SYNOPSIS

ITS A BRAND NEW DAY FOR GOTHAM'S DARK KNIGHT...

AND A BRAND NEW NIGHTMARE FOR GOTHAM CITY...

AS TWO NEW FORCES OF EVIL – TWO-FACE, FORMERLY KNOWN AS DISTRICT ATTORNEY HARVEY DENT UNTIL A COURTROOM ACCIDENT LEFT HIM DISFIGURED BY CHANCE AND FUELED BY VENGEANCE, AND THE RIDDLER, WHO WAS PREVIOUSLY EDWARD NYGMA, AN OVERLOOKED EMPLOYEE OF WAYNE ENTERPRISES BEFORE HIS TRANSFORMATION INTO THE MOST QUIZZICAL AND DANGEROUS OF TRICKSTERS – JOIN TOGETHER TO OVERTAKE THE MINDS OF THE CITIZENRY AND DESTROY THEIR SWORN ARCH-ENEMY, BATMAN.

THIS TIME, BATMAN WON'T HAVE TO FIGHT FOR HIS CITY ALONE AS HE PLUNGES INTO BATTLE BOLSTERED BY A STALWART NEW PARTNER AT HIS SIDE...A YOUNG ACROBAT GALVANIZED BY TRAGEDY AND REBORN INTO A LIFE OF HEROISM AS ROBIN!

BUT BATMAN'S ALTER-EGO, BILLIONAIRE PHILANTHROPIST BRUCE WAYNE, HAS TROUBLES OF HIS OWN. HAUNTED BY MEMORIES OF HIS TRAUMATIC CHILDHOOD, HE IS ATTRACTED TO BEAUTIFUL CRIMINAL PSYCHOLOGIST DR. CHASE MERIDIAN, WHO'S MORE FASCINATED BY THE STRIKING FIGURE OF BATMAN. IT'S A ROMANTIC TRIANGLE...INVOLVING JUST TWO PEOPLE!

THE CAST

Batman/Bruce Wayne ..... VAL KILMER
Harvey Two-Face/Harvey Dent ..... TOMMY LEE JONES
Riddler/Edward Nygma ..... JIM CARREY
Dr. Chase Meridian ..... NICOLE KIDMAN
Robin/Dick Grayson ..... CHRIS O'DONNELL
Alfred Pennyworth ..... MICHAEL GOUGH
Commissioner Gordon ..... PAT HINGLE
Sugar ..... DREW BARRYMORE
Spice ..... DEBI MAZAR
Gossip Gerty ..... ELIZABETH SANDERS
Dr. Burton ..... RENE AUBERJONOIS
Bank Guard ..... JOE GRIFASI
Newscaster ..... PHILIP MOON
Female Newscaster ..... JESSICA TUCK
Crime Boss Moroni ..... DENNIS PALADINO
Margaret ..... KIMBERLY SCOTT
Executive ..... MICHAEL PAUL CHAN
Assistant ..... JON FAVREAU
Aide ..... GREG LAUREN
Young Bruce Wayne ..... RAMSEY ELLIS
Thomas Wayne ..... MICHAEL SCRANTON
Martha Wayne ..... EILEEN SEELEY

Shooter ..... DAVID U. HODGES
Fisherman ..... JACK BETTS
Municipal Police Guard ..... TIM JACKSON
Ringmaster ..... DANIEL REICHERT
Mom Grayson ..... GLORY FIORAMONTI
Dad Grayson ..... LARRY A. LEE
Handsome Reporter ..... BRUCE ROBERTS
Mayor ..... GEORGE WALLACE
Electronic Store Owner ..... BOB ZMUDA
Teenage Girl ..... REBECCA BUDIG
Gang Leader ..... DON "THE DRAGON" WILSON
Teen Gang Member ..... SYDNEY D. MINCKLER
Girl on Corner #1 ..... MAXINE JONES
Girl on Corner #2 ..... TERRY ELLIS
Girl on Corner #3 ..... CINDY HERRON
Girl on Corner #4 ..... DAWN ROBINSON
Pilot ..... GARY KASPER
Paparazzi Reporter ..... AMANDA TREES
Reporter ..... ANDREA FLETCHER
Socialite ..... RIA COYNE
Chubby Businessman ..... JED CURTIS
Bald Guy ..... WILLIAM MESNIK

Journalist ..... MARGA GOMEZ
Showgirl ..... KELLY VAUGHN
Deputy ..... JOHN FINK
Trapeze Act ..... NOBY ARDEN
MARLENE BOLOGNA DANNY CASTLE TROY S. WOLFE
Harvey's Thugs ..... CHRISTOPHER CASO
GARY CLAYTON OSCAR DILLON KEITH GRAHAM KEVIN GREVIOUX
MARK A. HICKS COREY JACOBY RANDY LAMB MAURICE LAMONT
SIDNEY S. LUFAU BRAD MARTIN DERON McBEE MARIO MUGAVERO
JOEY NELSON JIM PALMER ROBERT PAVELL PEEWEE PIEMONTE
PETER RADON FRANCOIS RODRIGUE JOE SABATINO
MIKE SABATINO OFFER SAMRA MATT SIGLOCH MIKE SMITH
Stunts ..... KEITH CAMPBELL
ALEK DANIELS MITCH GAYLORD DANA HEE JEFF SMOLEK
DANA BERTOLETTE GEORGE AGUILAR BRUCE BARBOUR
TONY SNEGOFF RICHARD BLACKWELL CYNTHIA BLESSINGTON
TIM CHITWOOD BLAISE CORRIGAN ROGER CREED LEAH CREED
DOUGLAS CROSBY DIANA CUEVAS DUSAUN ELAM KIANTE ELAM
DIAMOND FARNSWORTH SCOTT R. FISHER MICHAEL WORTH
BARBARA ANNE KLEIN SCOTT McELROY JULIE MICHAELS
GARY MORGAN TRICIA PETERS ALEX PLASSCHAERT
ALLEN ROBINSON HARRY WIDWCHUK JACK WEST

THE CREDITS

Directed by ..... JOEL SCHUMACHER
Produced by ..... TIM BURTON
and PETER MACGREGOR-SCOTT
Screenplay by ..... LEE BATCHLER & JANET SCOTT BATCHLER
and AKIVA GOLDSMAN
Story by ..... LEE BATCHLER & JANET SCOTT BATCHLER
Based on Batman Characters ..... Created by BOB KANE

Executive Producers ..... BENJAMIN MELNIKER
and MICHAEL E. USLAN
Director of Photography ..... STEPHEN GOLDBLATT, A.S.C.
Production Designer ..... BARBARA LING
Edited by ..... DENNIS VIRKLER
Music Composed by ..... ELLIOT GOLDENTHAL
Costume Designers ..... BOB RINGWOOD and INGRID FERRIN

Visual Effects Supervisor ..... JOHN DYKSTRA
Special Makeup Designed and Created by ..... RICK BAKER
Casting by ..... MALI FINN, C.S.A.
Unit Production Manager ..... RALPH BURRIS
First Assistant Director ..... WILLIAM M. ELVIN
Second Assistant Director ..... ALAN EDMISTEN
Associate Producer ..... MITCHELL DAUTERIVE

THE CREW

Music Supervision by ..... JOLENE CHERRY & LESLIE REED
Art Directors ..... CHRIS BURIAN-MOHR
JOSEPH P. LUCKY
Project Consultant ..... BOB KANE
Circus Technical Advisor ..... BOB YERKES
Set Decorator ..... ELISE "CRICKET" ROWLAND
Set Designers ..... JAMES BAYLISS
JOHN BERGER SEAN HAWORTH PETER KELLY
GENE NOLLMANN BRAD RICKER PATRICIA KLAWONN
Construction Coordinator ..... GREG CALLAS
Assistant Art Directors ..... CHAS BUTCHER
JANN ENGEL GEOFF HUBBARD
Lead Paint Foreman ..... GIOVANNI FERRARA
"A" Camera Operator ..... RAY DE LA MOTTE, S.O.C.
"B" Camera Operator ..... ROBERT K. ULLAND, S.O.C.
First Assistant Camera ..... KENNETH KENNY NISHINO
ROBERT J. HEINE
Second Assistant Camera ..... DENNIS SEAWRIGHT
VINCENT MATA
Special Effects Coordinator ..... TOMMY FISHER
Stunt Coordinator ..... CONRAD PALMISANO
Supervising Sound Editors ..... JOHN LEVEQUE, M.P.S.E.
BRUCE STAMBLER, M.P.S.E.
Key Make-up Artist ..... VE NEILL
Make-up Artists ..... LEONARD ENGELMAN
EDOUARD HENRIQUES JULIE HEWETT SHERYL PTAK
WADE DAILY JILL ROCKOW JANNA PHILLIPS

Key Hairstylist ..... YOLANDA TOUSSIENG
Hairstylists ..... KIM SANTANTONIO
BARBARA LORENZ
Video & Computer Supervisor ..... ELIZABETH RADLEY
24 Frame Computer Engineering ..... JOHN MONSOUR
Computer Animations ..... BRIAN CALLIER
DAVID WATKINSON
Video Engineers ..... ALAN PORTER
MONTE SWANN
Chief Lighting Technician ..... LES KOVACS
Assistant Chief Lighting Technicians ..... BENNY McNULTY
JAMES WIROSKO
Rigging Chief Lighting Technicians ..... GREG CANTRELL
MARK MELE
Key Grip ..... CHARLES SALDANA
Best Boy Grip ..... HAL NELSON
Dolly Grip ..... TONY GARRIDO
Rigging Best Boy Grip ..... BOB ZULLO
Production Mixer ..... PETER HUDDAL
Boom Operator ..... CARL FISCHER
Video Assist ..... MARTIN WEIGHT
Aerial Rigger ..... ERL WIGGINS
Theatrical Lighting Designed by ..... JOHN TEDESCO
MIKE GARRETT
Neon Lighting by ..... NIGHTS OF NEON
Costume Supervisors ..... JIM TYSON
ELAINE MASER

Costume Coordinator ..... RANDY GARDULL
Key Costumer ..... DAWN Y. LINE
Key Set Costumer ..... MYRON BAKER
Batsuit Wrangler ..... DAY MURCH
Robinsuit Wrangler ..... ED FINCHER
Costumers ..... JENNIFER MORRISON
BRENDA DONOHO BILL TIEGS DAVID MAYREIS
JANIS MIKAELIAN GEOFF LAWRENCE STACEY SMITH
Property Master ..... BRAD EINHORN
Assistant Property Masters ..... ANDREW M. SIEGEL
TIM WILES STEPHEN SCHWARTZ
Principal Eyewear ..... WENDY ALTMAN
Special Effects Foreman ..... SCOTT R. FISHER
Special Effects ..... PAULA FISHER
ANDREW J. MILLER CRAIG BARNETT JOHN J. DOWNEY
JAY BEE KING BRUCE L. MINKUS JAMES ROLLINS
STEVE TOWNSEND RONALD D. GOLDSTEIN
Script Supervisor ..... SHARRON REYNOLDS-ENRIQUEZ
Location Manager ..... LAURA SODE-MATTESON
Assistant Location Managers ..... VAL KIM
WALLY UCHIDA MARTINE WHITE
Medic ..... ANNA BALTIMORE
2nd Second Assistant Director ..... MOLLY M. MAYEUX
Add'l Second Assistant Director ..... ERIC OLIVER
DGA Trainee ..... DARRELL WOODARD
Production Accountant ..... JACKIE BAUGH
Assistant Production Accountants ..... GLADYS KAYE McCALL

THE CREW (CONTINUED)

MAUREEN HIGGINS
Assistant Production Secretaries ..... CHRISTINE C. FRANSEN
ROBIN MULCAHY
Leadperson ..... CHUCK McSORLEY
On Set Dresser ..... DAVID RONAN
Art Department Coordinator ..... JILL DUDECK
Art Department Staff Assistants ..... ELI RICHBOURG
TASHA LEMEL
Illustrators ..... JAMES CARSON
ROBERT CONSING TIM FLATTERY JOE GRIFFITH
SEAN HARGREAVES MARTY KLINE DAVID LOWERY
PETER RAMSEY CHRIS ROSS OLIVER SCHOLL
Computer Graphics Artist ..... MARY LOCATELL
Head Sculptor ..... YAREK ALFER
Assistant to Mr. Macgregor-Scott ..... SARAH KNIGHT
Assistants to Mr. Schumacher ..... BETTINA ROSE
NICK BERREAU LISA ULLMANN
Assistant to Mr. Kilmer ..... JANE PAYNE
Assistant to Mr. Carrey ..... LINDA FIELDS
Assistant to Mr. Jones ..... JIM BURNS
Assistant to Ms. Kidman ..... JODI LEESLEY
Ms. Kidman's Dialogue Coach ..... CARLA MEYER
Casting Associate ..... EMILY SCHWEBER
Extras Casting ..... FRANKLIN WARREN
LOUIS SOEDER
Staff Assistants ..... LISA REARDON
BENJAMIN BALLARD LISA BLOCH LISA BOCH ADAM DUTHIE
STACEY FOOT AARON A. KAHN SCOTT KOWALCHYK
CYNTHIA LAPOINTE SEAN MARTIN BART RACHMIL
RON SENKOWSKI MARC SIEGEL JAMES SPADAFORE
Transportation Coordinator ..... CRAIG PINKARD
Transportation Captain ..... DICK JOHNSON
Catering ..... MICHELSON FOOD SERVICE, INC.
Craft Service ..... MICHAEL RANDOLPH
NANCY MOTT
Unit Publicist ..... MICHAEL SINGER
Still Photographer ..... RALPH NELSON

RICK BAKER / CINOVATION STUDIO CREW

Assistant to Mr. Baker ..... DEBBIE PERILLARD
Shop Foreman ..... BILL STURGEON
Head Sculptor ..... MATT ROSE
Sculptors ..... MITCH DEVANE
JIM McPHERSON AARON SIMS EDDIT YANG
Head Animatronic Designer/Pup ..... MARK SETRAKIAN
Animatronics/Puppetter ..... JURGEN HEIMANN
WINSTON ELIZALDE
Hair Puncher ..... DENISE DILLION
Painter ..... SARAH RAY
Head Moldmaker ..... JIM McLOUGHLIN
Moldmakers ..... BRIAN ENGEBRETSEN
GARY PAWLOWSKI RUSSELL SEIFERT
Head Foam Technician ..... TODD HEINDEL
Patcher ..... CAROL KOCH
Head Costumer/Puppetter ..... CLAIRE MANION
Costumer ..... JANNA CRAWFORD

BATMOBILE by TFX

Vehicle Production Supervisors ..... CHARLEY ZURIAN
ALLEN PIKE

BATBOAT MANUFACTURED by VIP MARINE, INC., Grants Pass, Oregon

Film Editor ..... MARK STEVENS
Supervising Dialogue Editor ..... BECKY SULLIVAN, M.P.S.E.
Supervising ADR Editor ..... FRED STAFFORD, M.P.S.E.
Assistant Editors ..... ADAM BOOME
DAWN MICHELLE KING GINA ZAPPALA
Supervising Music Editor ..... CHRISTOPHER BROOKS
Music Editors ..... ZIG GRON
JOE E. RAND
Assistant Music Editor ..... TAS FILIPOS
Dialogue Editors ..... KIMBERLY LOWE VOIGT
SUKEY FONTELIEU ANTHONY R. MICH
Sound FX Editors ..... DONALD L. WARNER, JR, M.P.S.E.
JAY NIERENBERG, M.P.S.E. RICHARD E. YAWN, M.P.S.E.
STEVE MANN GLENN HOSKINSON KIM SECRIST
BERNARD WEISER, M.P.S.E. GORDON ECKER, M.P.S.E.
Sound Design ..... LANCE BROWN
FRANK KNIEST ROLAND THAI
Assistant Sound Editors ..... LANCE LAURIENZO
STEVEN GERRIOR KEITH BEWICK MARY BLEE SHAWN EGAN
TIM TUCHRELLO
ADR Editors ..... ZACK DAVIS
STEVEN JANISZ LEE LEMONT
ADR Assistants ..... JEFFREY CRANFORD
MARC DESCHAINE
Supervising Foley Editor ..... SHAWN SYKORA, M.P.S.E.
Foley Editors ..... MICHAEL DRESSEL
GIB JAFFE JIM LIKIOWSKI STEVE RICHARDSON
Rerecording Mixers ..... DONALD O. MITCHELL
FRANK A. MONTANO MICHAEL HERBICK
Add'l Rerecording Mixers ..... JEFFREY J. HABOUSH
KEVIN E. CARPENTER
Dolby Stereo Consultant ..... DOUGLES GREENFIELD
Negative Cutter ..... MO HENRY
Color Timer ..... BOB PUTNIKOWSKI
Titles and Opticals by ..... PACIFIC TITLE
Main Title Design by ..... ANTHONY GOLDSCHMIDT

VISUAL EFFECTS

Production Supervisor ..... JO ANN KNOX
Supervisors ..... ERIC DURST
BOYD SHERMIS ANDREW ADAMSON DAVID STUMP
Art Director ..... JAMES HEGEDUS
Post Production Supervisor ..... NICK DAVIS
Associate Production Supervisor ..... JENNIFER BELL
Editor ..... MILLER DRAKE
Assistant Editor ..... KATE CROSSLEY
Directors of Photography ..... LES BERNSTEIN
BRUCE LOGAN
Camera Operator ..... JAMES BALSAM
1st Assistant Camera ..... TERRY MOEWS
Camera Assistant ..... MICHAEL CONDRO

MODEL SHOP

Model Shop Supervisor ..... MICHAEL JOYCE
Modelmakers ..... LARRY DEUNGER
DAVID EMERY ALAN FAUCHER BRYSON GERARD
GREG STUHL KENNETH SWENSON JASON KAUFMAN
Supervising Scenic Artist ..... SCOTT VALDES

MOTION CAPTURE PROVIDED by ACCLAIM MOTION STUDIOS

Technical Consultant ..... WES TRAGER
Stunt Coordinator ..... JEFF GIBSON
Additional Modelling ..... DON HURT

MINIATURE PHOTOGRAPHY by THE CHANDLER GROUP

Executive Producer ..... TERRY CLOTIAUX
Producer ..... KURT WILLIAMS
Effects Supervisor ..... DON BAKER
Director of Photography ..... TIM ANGULO
Motion Control Camera Operator ..... MARK HARDIN
1st Assistant Camera ..... JIM THIBO
Chief Lighting Technician ..... JAMES McEWEN
Key Grip ..... DON McCALL

DIGITAL VISUAL EFFECTS by COMPOSITE IMAGE SYSTEMS

Executive Producer ..... JOE L. MATZA
Producer ..... C. MARIE DAVIS
Digital Compositing Supervisors ..... STEVE BOWEN
DON LEE
Editor ..... KAREY MALTZAHN
Computer Imaging Supervisor ..... DAWN GUINTA
Digital Compositor/Artists ..... ANDREW MUMFORD
PETER KOCZERA JONI JACOBSON DANNY MUDGETT
SUZANNE MITUS-URIBE
Digital Artist ..... RON KALLSEN
GREGORY OEHLER
Mac Artist ..... LARRY GAYNOR

DIGITAL FILM SCANNING and RECORDING by EFILM

Production Coordinator ..... TRIPP HUDSON
Technical Supervisor ..... RICHARD MOC

MINIATURES by GRANT McCUNE DESIGN, INC.

Supervisor ..... GRANT McCUNE
Chief Modelmakers ..... SMOKEY STOVER
MONTGOMERY SHOOK
Modelmakers ..... JOHN EAVES
CLARK SCHAFFER

METROLIGHT STUDIOS

Technical Supervisor ..... JERRY WEIL

DIGITAL VISUAL EFFECTS and ANIMATION by PACIFIC DATA IMAGES

Supervisor ..... RICHARD CHUNG
Producer ..... LES HUNTER
Technical Supervisors ..... DICK WALSH
PHILLIPE GLUCKMAN WENDY ROGERS
Animation Supervisor ..... RAMAN HUI
Lighting Supervisor ..... JEAN CUNNINGHAM
Animator ..... CRAIG RING
Technical Animators ..... APURVA SHAH
DREW OLBRICH

VISUAL EFFECTS PRODUCED by PACIFIC TITLE DIGITAL

Executive Producer ..... JOE GARERI
Supervisor ..... DAVID SOSALLA
Producer ..... LISA KELLY
Coordinator ..... JENNIFER SCHEER
Artists ..... MIMI ABERS
PATRICK PHILLIPS OLIVIER SARDA GREG ROSTAMI
Scanning and Recording ..... RICH BUGGE
GARY GEORGE

THE POST GROUP – DIGITAL FILM GROUP

Executive Producer ..... MARK FRANCO
Visual Effects Compositor ..... PETER STERNLICHT
Digital Compositor ..... STEVEN J. SCOTT

PRIVATE GARDENS

Chief Engineer ..... BILL SHOURT
Model Supervisor ..... JOHN MERRITT

ANIMATION & VISUAL EFFECTS by RHYTHM & HUES STUDIOS

Digital Effects Supervisor ..... KATHY WHITE
Digital Effects Producer ..... TERESA CHENG
Computer Graphics Supervisor ..... SUPONWICH "JUICK" SOMSAMAN

BATWING UNDERWATER SEQUENCE by VIFX

Supervisor ..... GREGORY L. McMURRY

WARNER BROS. IMAGING TECHNOLOGY

Supervisor ..... JOHN SCHEELE
Production Manager ..... AMY HARRINGTON
Art Director ..... BOB SCIFO
CG Cityscape Design ..... LANCE HAMMER
CURTIS AUSPUERGER

SIGHT EFFECTS at THE DIGITAL LAB
SPECIAL VISUAL EFFECTS by
SYD DUTTON & BILL TAYLOR, A.S.C. of ILLUSION ARTS, INC.
DIGITAL COMPOSITING and 3-D VISUAL EFFECTS by
OCS/FREEZE FRAME/PIXEL MAGIC
ADDITIONAL DIGITAL COMPOSITES by
PACIFIC OCEAN POST DIGITAL FILM
UV LIGHTING and FLUORESCENT EFFECTS by WILDFIRE/L.A.

SECOND UNIT

Director ..... DAVID HOGAN
Director of Photography ..... GARY HOLT
Aerial Photography ..... FRANK HOLGATE
First Assistant Directors ..... STEVE BUCK
JERRAM SWARTZ
"A" Camera Operator ..... JOSEPH THIBO
"B" Camera Operator ..... PETER GULLA
"C" Camera Operator ..... MARK VAN LOON
First Assistant Camera ..... STEVE McLEAN
GREG IRWIN HARRY ZIMMERMAN
Second Assistant Camera ..... CHRIS HOLT
NEIL TOUSSAINT GEORGE SANCHEZ
Co-Producer ..... KEVIN J. MESSICK
Stunt Coordinator ..... DICK HANCOCK
Marine Coordinator ..... JOHN "MOBY" GRIFFIN
Transportation Captain ..... LOUIE RODRIGUEZ
Key Grip ..... BOBBY ROSE
Best Boy Grip ..... ERICH ROSE
Script Supervisor ..... CONNIE PAPINEAU
Chief Lighting Technician ..... KEN HOLT
Asst. Chief Lighting Technician ..... MIKE AMORELLI
Set Costumer ..... GARY SAMPSON
Production Sound Mixer ..... DOUGLAS AXTELL

UNDERWATER UNIT

Director ..... CONRAD PALMISANO
Director of Photography ..... PETER ROMANO
Camera Assistants ..... WAYNE BAKER ERIC DYSON
U.S. Diver ..... DAVID STANCIL

THE MUSIC

SOUNDTRACK ALBUM ON ATLANTIC CDs and CASSETTES

"HOLD ME, THRILL ME, KISS ME, KILL ME"
Lyrics: Bono Music: U2
Produced by Nellee Hooper, Bono and The Edge
Performed by U2. Courtesy of Island Records Limited

"KISS FROM A ROSE"
Written by Seal. Produced by Trevor Horn.
Performed by Seal
Courtesy of ZTT Records Limited / Warner Music UK Limited / Warner Bros. Records Inc.
By Arrangement with Warner Special Products

"SMASH IT UP"
Written by Chris Millar, Raymond Burns, Dave Vanian and Alasdair Ward
Produced by Thom Wilson.
Performed by The Offspring
Courtesy of Epitaph

"BAD DAYS"
Written by Coyne, Ivins, Drozd and Jones
Produced and Performed by The Flaming Lips
Courtesy of Warner Bros. Records Inc.

"WHERE ARE YOU NOW?"
Written and Produced by Lenny Kravitz
Performed by Brandy. Courtesy of Atlantic Recording Corporation

Music Score Produced by Matthias Gohl
Orchestrations by Robert Elhai, Eliot Goldenthal and David John Olsen
Conducted by Jonathan Sheffer

Music Score Recorded and Mixed by Steve McLaughlin and Joel Iwataki

Electronic Score Produced by Richard Martinez

SPECIAL THANKS TO:
The City of New York, The City of Los Angeles, The City of Long Beach

Filmed with PANAVISION® Cameras and Lenses

Color and prints by TECHNICOLOR®

Cranes provided by CHAPMAN / LEONARD
Camera dollies provided by J.L. FISHER
Remote crane supplied by TECHNOCRANE LTD.
Automated lighting provided by VARI-LITE, INC.

RUNNING TIME: 122 MINS

DOLBY STEREO® IN SELECTED CINEMAS

SDDS Sony Dynamic Digital Sound IN SELECTED THEATRES

Approved #33850

MOTION PICTURE ASSOCIATION OF AMERICA

Motion Picture Association of America Inc.

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Story and Screenplay © 1995 Warner Bros.
All original music compositions
© 1995 WB Music Corp.

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A TIME WARNER ENTERTAINMENT COMPANY
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WARNER BROS. Presents

A TIM BURTON Production

A JOEL SCHUMACHER Film

VAL KILMER

TOMMY LEE JONES

JIM CARREY

NICOLE KIDMAN

CHRIS O'DONNELL

"BATMAN FOREVER"

MICHAEL GOUGH

PAT HINGLE

Directed by JOEL SCHUMACHER

Produced by TIM BURTON and PETER MACGREGOR-SCOTT

Screenplay by LEE BATCHLER & JANET SCOTT BATCHLER
and AKIVA GOLDSMAN

Story by LEE BATCHLER & JANET SCOTT BATCHLER

Based upon Batman Characters created by
BOB KANE and Published by DC COMICS

Executive Producers BENJAMIN MELNIKER and MICHAEL E. USLAN

Director of Photography STEPHEN GOLDBLATT, A.S.C.

Production Designer BARBARA LING

Edited by DENNIS VIRKLER

Music by ELLIOT GOLDENTHAL

- Production Information -

It's a brand new day for Gotham's Dark Knight . . .

And a brand new nightmare for Gotham City . . .

As two new forces of evil---Two-Face, formerly known as District Attorney Harvey Dent until a courtroom accident left him disfigured by chance and fueled by vengeance, and the Riddler, who was previously Edward Nygma, an overlooked employee of Wayne Enterprises before his transformation into the most quizzical and dangerous of tricksters---join together to overtake the minds of the citizenry and destroy their sworn arch-enemy, Batman.

This time, Batman won't have to fight for his city alone as he plunges into battle bolstered by a stalwart new partner at his side . . . a young acrobat galvanized by tragedy and reborn into a life of heroism as Robin!

But Batman's alter-ego, billionaire philanthropist Bruce Wayne, has troubles of his own. Haunted by memories of his traumatic childhood, he is attracted to beautiful criminal psychologist Dr. Chase Meridian, who's more fascinated by the striking figure of Batman. It's a romantic triangle . . . involving just two people!

JOEL SCHUMACHER, director of such compelling hits as "The Client," "Falling Down," "The Lost Boys" and "Flatliners," brings moviegoers his vision of America's legendary hero in Warner Bros.' all-new thrilling adventure, "Batman Forever."

VAL KILMER, who impressed audiences and critics alike as Jim Morrison in "The Doors" and Doc Holliday in "Tombstone," was selected by Schumacher to embody the Dark Knight as he's never been seen before.

Kilmer's Batman is hurtled through extraordinary exploits and adventures in a newly conceived Gotham City, utilizing totally re-imagined and technically innovative vehicles, arsenals and gadgetry designed by an award-winning team of artists.

In addition to Kilmer, four of today's most popular and talented stars lend their skills to roles new to the filmed Batman saga.

TOMMY LEE JONES, 1993 Academy Award-winner for Warner Bros.' "The Fugitive" and one of the screen's most versatile actors, is Two-Face. This criminal mastermind mistakenly holds Batman responsible for the courtroom mishap that triggered his metamorphosis from District Attorney Harvey Dent, Gotham's foremost figure of justice, into Two-Face, the city's most fearsome public enemy. As he executes a crime wave that unleashes a reign of terror over the citizens of Gotham, Two-Face remains steadfastly focused on the one goal that drives him---exacting final revenge on Batman.

JIM CARREY, who catapulted to stardom with a triple play of smash hits in 1994---"Ace Ventura: Pet Detective," "The Mask" and "Dumb and Dumber"---is the Dark Knight's other nemesis, the Riddler. This Prince of Puzzlers is also known as computer fanatic Edward Nygma, a former employee of Wayne Enterprises who feels that his genius has been unjustly rejected and vows to ingeniously avenge himself against Bruce Wayne.

In return for financing the mass production of his devious mind-controlling invention, the Riddler commits to helping Two-Face solve the biggest mystery of all---who is Batman?---not knowing that Two-Face's caped quarry and his own billionaire rival are one and the same. In an unlikely alliance, Two-Face and the Riddler seek by any means necessary to end Batman's crime-fighting career . . . forever!

NICOLE KIDMAN, the international star whose films have included "Far and Away," "Malice," "My Life," "Dead Calm" and "Days of Thunder," stars as Dr. Chase Meridian, a beautiful criminal psychologist with a particular fascination for the Dark Knight. She falls in love with Batman; Bruce Wayne falls in love with her. Jealous of Batman's sway over her, Bruce must decide whether to share with her his staggering secret about his nocturnal alter-ego.

CHRIS O'DONNELL, the popular young star who toplined with Al Pacino in "Scent of a Woman" and swashbuckled as one of "The Three Musketeers," is Dick Grayson. A young circus acrobat whose entire family is killed in a tragedy caused by Two-Face, Grayson is propelled into a new life as Bruce Wayne's ward, and ultimately, a new destiny as well . . . to fight side-by-side with Batman as his daredevil partner, Robin!

Returning to roles made familiar to fans of "Batman" and "Batman Returns" are two great character actors---MICHAEL GOUGH as Bruce Wayne's butler and Batman's trusted ally, Alfred Pennyworth, and PAT HINGLE as Gotham's Police Commissioner James Gordon.

Joining these stars are DREW BARRYMORE and DEBI MAZAR as Sugar and Spice, Two-Face's yin-yang pair of sexy sidekick sirens. Barrymore, seen recently in "Boys on the Side," plays Sugar, all sunshine and smiles, and Mazar, of "Bullets Over Broadway," is her more sinful counterpart, Spice. ED BEGLEY, JR. portrays Fred Stickley, Edward Nygma's fussbudget boss who winds up as his unhinged employee's first unfortunate victim. And the members of EN VOGUE appear as a quartet of smart-talking Gothamites out for a night on the town whom Dick Grayson encounters while he's out in the "borrowed" Batmobile.

"Batman Forever" is produced by TIM BURTON---director of both "Batman" and "Batman Returns," which amassed a collective worldwide gross of more than $700 million---and PETER MACGREGOR-SCOTT, one of Hollywood's most respected on-the-rise producers, whose recent credits include the Warner Bros. action blockbusters "Under Siege" and "The Fugitive."

The film is written by LEE BATCHLER & JANET SCOTT BATCHLER and AKIVA GOLDSMAN ("The Client"), based on characters created by BOB KANE and published by DC Comics.

Executive producers BENJAMIN MELNIKER and MICHAEL E. USLAN served in the same capacities on "Batman" and "Batman Returns."

To bring the film's vision to full cinematic life, the filmmakers assembled a superlative team of creative artists behind the scenes for "Batman Forever."

The director of photography is STEPHEN GOLDBLATT, whose luminous images have been seen in such films as "Lethal Weapon," "Lethal Weapon 2," "Outland," "The Cotton Club," "The Prince of Tides" and "The Pelican Brief."

Production designer BARBARA LING and her huge art department staff created the awesome backdrops against which the action of "Batman Forever" takes place, from the skies high above the towering spires of Gotham to its teeming streets and subterranean depths. Ling's set-designing challenges included creating such Gotham sites as the multi-leveled Batcave, Wayne Manor, Wayne Enterprises, Nygmatech, Claw Island, Two-Face's and the Riddler's respective lairs, the Gotham Hippodrome, Pan Asia Town and other vistas of downtown Gotham City. All of these environments (and more)---plus completely revitalized versions of the Batmobile, Batwing, Batboat, Batsub and myriad gadgets and weaponry---were newly conceived and created for "Batman Forever" by Ling and her crew.

Also freshly imagined were Batman's armor-like suits and other costumes designed by BOB RINGWOOD (whose work on "Batman" and "Batman Returns" gave a new look to DC Comics' immortal hero) and INGRID FERRIN ("The Client").

For "Batman Forever," special visual effects were under the guiding hand of JOHN DYKSTRA, whose dual Oscar-winning work for George Lucas' "Star Wars" forever changed the technology of his field. Dykstra utilized state-of-the-art optical and computer-generated effects to conjure up the fantastical world of "Batman Forever."

All three key members of the film's make-up and hair styling team are multiple Academy Award-winners: key make-up artist VE NEILL won for "Beetlejuice," "Mrs. Doubtfire" and "Ed Wood"; key hair stylist YOLANDA TOUSSIENG won for "Mrs. Doubtfire" and "Ed Wood"; and special effects make-up artist RICK BAKER won for his work on "An American Werewolf in London," "Harry and the Hendersons" and "Ed Wood."

Other notable talents on the "Batman Forever" filmmaking team include film editor DENNIS VIRKLER (Oscar-nominated for both "The Hunt for Red October" and "The Fugitive"); composer ELLIOT GOLDENTHAL (Oscar-nominated for "Interview With The Vampire,"); and stunt coordinator CONRAD E. PALMISANO ("Under Siege," "Free Willy 2: The Adventure Home").

About the Production . . .

It was May, 1939, when Bob Kane's nocturnal hero made his debut in the comic book *Detective* #27. Since that first appearance, artists, writers, novelists, animators, television and moviemakers have all seen something similar yet distinctive in the character of Batman as he has transformed into various incarnations over the past 56 years.

In Kane's 1939 version, he appeared as "The Bat-Man," inspired by Leonardo da Vinci's notebook sketch of the "Ornithopter" glider, the silent film version of another masked hero in "The Mark of Zorro" and the 1931 film version of Mary Roberts Rinehart's mystery novel, *The Bat Whispers.*

Since that day of creation, Batman has been remodeled into as many identities as there have been creative artists, writers and animators to interpret him. The brooding, haunted persona of the Dark Knight---which emerged in the thunderous wake of *Batman: The Dark Knight Returns,* Frank Miller's four-part graphic novel series published in 1986---revitalized the darker mythology of the character and became the Batman of choice for most of his fans. A variation of this gothic manifestation of Batman inspired Tim Burton's massively successful 1989 Warner Bros. film, "Batman," and its 1992 follow-up, "Batman Returns."

When Tim Burton decided that two directorial forays into Gotham City had satisfied his own need to explore the legend and lore of Batman, the torch was passed to one of Hollywood's most versatile and stylish filmmakers, Joel Schumacher.

Schumacher was scouting locations for Warner Bros.' "The Client" in New Orleans when he was called to the Warner home office in Burbank for the meeting regarding his interest in directing the next "Batman" installment. "We had a great meeting," recalls Schumacher, "and I told them that I would love to do the movie . . . but only if Tim Burton wanted me to do it. And

thankfully, he did."

Schumacher was confident that just as Tim Burton had imprinted his singular vision on the character, his own conception would be different enough to give audiences a new experience, rather than a re-tread. "I think Tim did a wonderful job with the other movies," notes Schumacher, "but I don't believe that to imitate is really to flatter. I think it was incumbent upon us to give our own version of the Batman legend, trying to incorporate some of the things Tim started, but also to give it a never-before-seen look. The audience would hopefully have a visual ride as well as an engaging story, because I think you owe that to people when you're doing a live-action version of a comic book character.

"I was always a Batman fan," continues Schumacher. "I've always loved the fact that Batman is just a human being, without superpowers and with a troubled past. He's a flawed person who struggles with dark foes, inwardly as well as on the night streets of Gotham City."

New Hero, New Villains

Joel Schumacher has always been noted for his ability to find the right actors for the right roles, as borne out by his previous ventures. "St. Elmo's Fire" helped launch the careers of a group of then-emerging stars, including Demi Moore and Andie MacDowell; "Flatliners" and "Dying Young" were among the first features to tap into the talents of Julia Roberts; "Falling Down" effectively exploited Michael Douglas' image as an archetypical leading man; and "The Client" earned Susan Sarandon an Academy Award nomination as Best Actress. "Batman Forever" presented him with a rich opportunity to cast roles that demanded fearless and audacious performers.

The greatest challenge for Schumacher, of course, was to find the actor who would don the cowl and cape as the immortal title character. When Michael Keaton parted ways with the role, Schumacher knew the actor he wanted to breathe new life into the Dark Knight: Val Kilmer, one of the most dedicated and versatile young leading men in American cinema.

Schumacher was certain that Kilmer could manage a role whose demands range from conveying the authority of a billionaire businessman to the athleticism of a nighttime crime-fighter. "First of all," says the director, "he's a great actor. He's extremely handsome, and has an incredible bearing which can make you believe him as Bruce Wayne. As Batman, Val is heroic

and sexy. There's also a tremendous amount of depth, sensitivity and mystery to Val . . . all qualities tailor-made for the role."

Kilmer recalls his reaction to being offered the high-profile part: "It was an extraordinary opportunity, but one that you could never plan. The circumstances were all so strange anyway, since Batman is such a substantial character and the two other films were so successful, and Michael Keaton was so good. I never thought, 'They're going to do a third Batman film, and I wonder if they're going to recast it.' It was just a happy series of bizarre circumstances."

By the time he was ready to step into character, Kilmer recognized the power of the role he was about to inherit. "There's obviously something fascinating and of primal interest to audiences as far as Batman is concerned," he says. "The Batman comics deal with the gray areas in between good and evil. He's not always on steady ground with the community. Batman's compulsion is to extract justice at night, but he also has a real sense of irony, in a wonderful comedic style that Bob Kane invented."

The gallery of characters surrounding and frequently opposing Batman in the motion-picture series has been comprised of powerhouse roles for equally commanding performers: "Batman" presented the Joker in the imposing person of Jack Nicholson, and "Batman Returns" gave us Michelle Pfeiffer as Catwoman and Danny DeVito as the Penguin. For "Batman Forever," the decision was made early to continue delighting Batman fans by featuring stellar interpretations of both time-honored and original supporting characters. This third installment would introduce filmgoers to two new arch-villains, Two-Face and the Riddler; a new love interest, Dr. Chase Meridian; and a young man by the name of Dick Grayson, who interjects himself into the crime-fighting world of Batman and insists on standing by his side in a new guise, Robin.

Actually, the first role to be cast for "Batman Forever" was Two-Face, and the actor appointed to embody him was Tommy Lee Jones, who was working with Schumacher at the time on location for "The Client." "Tommy Lee was always my first choice for Two-Face," notes Schumacher, "and I asked him very early on. There's nobody like Tommy Lee Jones. I mean, who else can be this wicked, scary, funny and daring at the same time?"

Two-Face first appeared in *Detective Comics* #66 in 1942, but DC Comics gave the character a leave of absence after March 1954, not to recall his dastardly services until 1971. Curiously, the fascinating, bizarre Two-Face has never been portrayed by a live-action performer in any filmed version before Tommy Lee Jones tore into the role for "Batman Forever" (although Billy Dee Williams appeared as the pre-scarred Harvey Dent in Tim Burton's 1989 "Batman").

Two-Face is the ultimate divided man, split down the middle in both body and soul, one half evil and the other . . . well, not quite as evil. He perceives everything in terms of duality and allows a flip of his trademark silver coin---with one side as scarred as one side of his face---to make decisions for him. For Two-Face, the coin never lies and its resolutions of chance are final.

After a prolific stretch of dramatic roles, Jones was attracted to the notion of portraying a character rooted in the realm of the fantastic. "With 'Batman Forever,' we're living in a world of comic books," Jones says. "Two-Face is a bifurcated character, Jekyll-and-Hyde simplified to the cartoon level. When I met Bob Kane, I asked him if that's what he had in mind when he created Two-Face, and he said yes to that question."

For the Riddler, one face kept appearing and reappearing in Schumacher's imagination, and that one-of-a-kind visage belonged to Jim Carrey. "I think Jim was born to play this role," declares the director. "It seems so natural that I can't believe our luck. Because Jim is so brilliantly funny, there's a tendency to ignore what a fine actor he is at the same time. He's enormously gifted."

The Riddler was born in *Detective Comics* #140 in 1948, but remarkably enough, underwent an almost 20-year disappearing act until May, 1965. The Prince of Puzzlers' popularity boomed after the character---as portrayed by comedian Frank Gorshin---was the star villain in the 1966 pilot episode of "Batman," the spectacularly popular and decidedly campy television series. With his green suit festooned with question marks and his devilishly clever approach to crime, the Riddler has always been one of Gotham's most colorful scoundrels.

Carrey was intrigued at the challenge of playing Edward Nygma, who actually mutates into several different versions of both himself and his criminal alter-ego, the Riddler. "Even when Edward starts out at the beginning of the story," explains Carrey, "he's already pretty much gone, psychologically speaking. I like the sycophantic, stalker aspect of the character, the way Edward

worships Bruce Wayne. People like that already hate and resent the person they idolize, so Edward turns against Bruce with a fury."

Dr. Chase Meridian was, without question, one of the most sought-after-female roles of the year in Hollywood. "I wanted Nicole Kidman from the very beginning," says Schumacher. "She was in Canada making a film, so we couldn't meet for a long time. I've been a fan of Nicole's since 'Dead Calm' and knew she would be perfect for Chase. She's a fine actress who is talented, beautiful and has a terrific sense of humor."

Kidman laughingly describes her character as "a criminal psychologist who happens to have the perfect hair and the perfect makeup."

The Australian actress found the duality in Chase, who herself deals with split personalities, compelling. "Chase is attracted to the dark side of life," says Kidman, "and that's why Batman is so appealing to her. She's always been that way, as she explains in the movie, but she wants to examine and come to terms with that part of herself, which is what she does during the course of the film."

And finally, there was the sensitive issue of introducing Robin, one of the most legendary figures in comic-book history, into the motion-picture series. Since his debut in *Detective Comics* #38 in April 1940, Robin has inspired spirited debates among comic-book cognoscenti over everything from the origin of his appellation to whether or not Batman actually needs a partner in the first place.

Joel Schumacher and the writers decided to re-invent Robin with a strong `90s twist, while remaining respectful of the hero's origins as outlined more than 50 years before. As in the original comic book, Robin's alter-ego is acrobat Dick Grayson. He enters Batman's life in the same manner as in *Detective* #38 after his entire family is killed by criminals during a circus performance (in "Batman Forever," it's Two-Face and his minions who cause the death of Grayson's family).

Unlike the "Boy Wonder" of the comics---or Burt Ward's "holy"-quipping portrayal on the "Batman" television series---in "Batman Forever," Dick Grayson sports a tougher, more mature edge, as might realistically befit a young man who's spent his entire life as a traveling circus gypsy.

"Dick Grayson is really a very interesting character," says writer Akiva Goldsman, "and is the truest and purest Robin. Here is a young man whose tragedy very clearly echoes young Bruce Wayne's, and we tried to make that emotional scenario authentic to both characters while keeping the heightened comedy, drama and fun of the comic books."

Casting Dick Grayson/Robin was another challenge for Schumacher, who had to deal with more than 50 years' worth of expectations of just who the Robin character is. Schumacher defied the stereotypes by casting Chris O'Donnell. "I didn't want to have an adolescent Robin," states the director. "I didn't want to do a wide-eyed, cutesy, overly innocent Robin. Nor did I want an overly hip, street Robin. I wanted somebody that you believe is a young man of integrity, with vengeance on his mind, who would be a formidable foe with martial arts and acrobatic skills. Chris O'Donnell embodies all of these traits, having demonstrated his range both as an actor and a physical performer in his previous films."

O'Donnell is a bonafide Batman fan who still owns his tie-in toys from the 1960s TV series. "The opportunity to play a character that I'd grown up watching was really exciting," he says. "It was like getting paid to play around the way I did when I was a little kid, with friends coming over and having battles in the basement."

O'Donnell was intrigued with the new direction the character of Robin was to take in "Batman Forever." "I think anybody is understandably vulnerable when their whole family gets killed," the actor explains. "But Dick, especially when he transforms into Robin, is not a vulnerable person. His reaction to what happens is not only natural, but active, forceful, driven and strong."

Also new in the cast are Drew Barrymore and Debi Mazar, who portray Two-Face's nice-and-nasty gun molls, Sugar and Spice. "Drew and Debi are talented, beautiful, clever and funny," says Schumacher, "and the roles are a lot of fun."

Barrymore and Mazar agree with their director's assessment. "I think that Sugar is just a very pure, angelic, evil, delicious creature," says Barrymore of her character. "She represents the good side of Two-Face, but even Two-Face's good side is a little bit evil."

Mazar bit into the juicy role of Spice with characteristic relish. She thinks her outrageous screen character "is very likeable. I don't know that Spice is necessarily so bad. She certainly has a

dark side, and that's a side to me as well, which is kind of fun to throw into a character."

Schumacher decided to maintain tradition by bringing back two distinguished veterans of both "Batman" and "Batman Returns." Michael Gough reprises his role as Bruce Wayne's loyal butler, Alfred, and Pat Hingle re-creates his beleaguered Police Commissioner Gordon. Explains the director, "Michael and Pat are two great actors, and they created these roles. The idea of changing them just for the sake of change would have been, I think, a big mistake. We already had a wonderful Alfred and Commissioner Gordon, and so we were pleased to keep them."

Creating Gotham . . . Again

Production designer Barbara Ling created nearly 60 sets for "Batman Forever," assisted by a talented staff of set designers, illustrators, model makers and computer graphics artists. While there are respectful nods in the design of the new Gotham City to the marvelous work done by Anton Furst for "Batman" and Bo Welch for "Batman Returns," Ling and Joel Schumacher decided from day one to avoid any deliberate sense of *déjà vu* in their version of the legend. Everything---from the Batcave to the Batmobile---would be different.

"I'm a very big fan of Anton's and Bo's work," says Ling, "but I think it's exciting to use new people and ideas on everything you do. The Batman comics do not reflect any one thing. What's kept them alive, I think, is that with each illustrator and each new art director, it all changes. It's always exciting and different."

"I thought that part of the fun of doing Gotham would be to create our own city," adds Schumacher. "Bob Kane more or less based Gotham on New York, so we used parts of Manhattan and parts of Los Angeles and made up the rest."

"When I first approached the design of Gotham," says Ling, "my mind always went to the World's Fair idea of buildings and statues being so overscaled that man is stunted. Gotham City is designed to be three times the height of New York, with everything on a monumental level. We examined lots of photos and films of the great World's Fairs of the `20s, `30s and `40s, which were filled with tiny people staring in awe at tremendous buildings."

Ling and Schumacher wanted a Gotham that transcended all times and places, melding elements of Art Deco, Russian Constructivism, European and American futurism, modernism and post-modernism. In "Batman Forever," Gotham rises to the heavens, its massive edifices

traversed by sky-high roadways and bridges.

Lighting would become one of the most important elements of the film, as Schumacher, cinematographer Stephen Goldblatt and Ling developed a rich, lustrous and utterly unique look for the film that called upon the most recent technical developments to capture a heightened comic-book spirit.

"Joel and I agreed that we wanted to make everything we could seem comic-book, without exception," says Goldblatt. "So there's almost nothing that I can think of in this film that's of a really ordinary nature."

"Batman Forever" is photographed in bold, outstanding hues that reflect similarly adventurous coloration in the original Batman comic books. "Also, we set color themes for characters," continues Goldblatt. "Batman's are blues and purples and whites. Two-Face is red and magenta. The Riddler is green. Chase is pink. We're not trying to be subtle. I really liked it when Joel said from the beginning that he wanted the film to be operatic."

Adds Barbara Ling, "We were very influenced by the comics, which beginning in the 1940s always had these wonderful color washes in the frames. In one panel, the wash would be red, and in the next scene, blue. That was very striking to us, and we felt that it was an important element to capture. After all, the comics weren't black and white. Instead, they always reflected these strange washes of lights."

Schumacher's order of the day---every day---was to push the boundaries of what had been seen before, striving for visuals and storytelling that would dazzle and delight. His willingness to try just about anything promoted a good-natured repartee throughout production with camera operator RAY DE LA MOTTE. Following one of Schumacher's suggestions for a typically unorthodox shot, de la Motte asked (tongue firmly in cheek), "Isn't that a bit over-the-top?"

Schumacher's reply: "Well, Ray, nobody pays eight bucks for *under*-the-top!"

On Location

With the cast and crew in place, director Schumacher and producer Peter Macgregor-Scott spearheaded the start of production in the place which was the very foundation for Gotham ---New York City.

Neither of the two previous "Batman" films had filmed on actual city streets, relying instead on studio exteriors and interiors. But Schumacher, Macgregor-Scott, production designer Barbara Ling and cinematographer Stephen Goldblatt knew that "Gothamizing" the narrow corridors of Lower Manhattan, which are bordered by massive skyscrapers, could give tremendous visual breadth to the film.

"I wish we could have done a month of work in New York," notes Ling, "but in fact we only shot there for a week. I picked out a unique street in Lower Manhattan, which gave us the kind of narrowness and height quality of what Gotham is to me---towering corridors of buildings looming over tightly packed avenues.

"Exchange Place---just one block from Wall Street itself---has that amazing illusion. We added immense sculptures and overscaled signage that helped take what is already the giant molding of New York and make it look even bigger. We had colored steam and smoke pouring out of the sidewalk grilles, which created another sense of scale so it looks like the sidewalks are melting into the ground."

Shooting on Exchange Place presented a unique on-location challenge to the company: How do you run the brand-new, top-secret, never-before-seen Batmobile along the street without having the entire city witness its maiden voyage? The problem was solved by giant, moveable slats of flatwood that closed off Exchange Place from general view. But later into the night, another shot was required for the Batmobile on Gold Street, several blocks from Exchange Place. The clock was racing, and rather than place the vehicle into its custom-built truck, it was decided for the sake of time to just drive it there, with full N.Y.P.D. escort!

Also in New York, the massive Surrogate's Court Building on Chambers Street, a Beaux Arts behemoth built in 1907, served as the exterior and interior location of the Gotham Municipal Police Complex. For the exterior of the swank Ritz Gotham Hotel, the "Batman Forever" company secured the old U.S. Customs Building just weeks before it re-opened as the Smithsonian Museum of the American Indian. The crew then traveled to Glen Cove, Long Island, where the Webb Institute of Naval Architecture stood in for the façade of Wayne Manor.

But the monumental challenge of shooting began in earnest when the production returned to Southern California. The huge physical backdrop of "Batman Forever" required more than just

a soundstage or two. In fact, it required more than an entire studio. For the more than 60 sets designed by Barbara Ling, the production utilized several stages and backlot sets at Warner Bros. Studios, one huge stage nearby at Universal Studios, several actual locations in the city of Los Angeles, and the entire 140,000 square feet of the imposing Dome in Long Beach, which once housed Howard Hughes' massive World War II-era transport plane, the Spruce Goose.

Some of the ambitious sets designed and constructed for "Batman Forever" inside the Long Beach Dome included the 60-foot-tall Batcave, the 150-foot-long Wayne Enterprises research laboratory, the tremendous interior of Wayne Manor and Two-Face's Lair.

Stage 16, the largest soundstage at Warner Bros., was home to the Second Bank of Gotham vault, the gigantic domed Riddler's Lair and the tented Gotham Circus. Also filmed at Warner Bros. were Chase Meridian's apartment and office, the Gotham Police Headquarters rooftop (home of the Bat-Signal), the atmospheric abandoned Gotham Plaza subway station, the Arkham Asylum exterior and, on the exterior Hennessy Street backlot set, a stupendous neon-and-day-glo Gotham nightlife façade, with its glowing colored sculptures and animated electric billboards.

The streets and buildings of Los Angeles also saw action for "Batman Forever," with downtown's Figueroa Street the location for Gotham's Pan-Asia Town. Remarkably, Ling and her crew built 100 feet of one-story high Pan-Asia storefronts with neon signs that were wheeled into the middle of six-lane Figueroa Street to narrow it to one tiny lane.

The extravagant Nygmatech party was filmed inside the lobby of the Pantages Theatre, a Hollywood landmark near the intersection of Hollywood and Vine. The fabulous downtown Los Angeles Theatre, built in 1931, housed Gotham's Excelsior Grand Casino, a beauty parlor and jewelry store interior.

John Dykstra, the legendary visual effects supervisor, was absolutely determined to call upon the entire panoply of available technology to create a universe of wonder for "Batman Forever."

"We were charged by the script and the creative team to make something that is visually envelope-breaking," he says. "We wanted to present images that actually challenged today's technologies. We used motion control, motion capture, computer-generated images, miniatures,

blue screens, mattes. With 'Batman Forever,' we forced the limits of reality."

"Batman Forever" required more than 200 visual-effects shots, which included extensive computer-generated images of Gotham City and living entities both human and animal, and extraordinarily detailed miniatures filmed in an old Hughes Aircraft hangar in Playa del Rey, California. "Gotham in miniature is about 100 feet long, 25 to 50 feet wide and up to 50 feet tall," notes Dykstra. "We've also got a Batmobile in 1/6th scale, about four feet long, two scales of Batwings and a miniature Batboat as well."

Dykstra also oversaw the special-effects transformation of an oil refinery in Carson, California, into the industrial enclave of the Riddler's Claw Island.

Much blue screen special-effects work was accomplished at Universal Stage 12, as well as the 50-foot-tall cylinder that leads into the Riddler's Lair and Arkham Asylum interior.

Vehicles and Gadgets

For the new vision of Batman conjured up by Joel Schumacher and company, newly conceived vehicles, gadgets and arsenals had to follow. Nothing would be the same as in the previous films, and that included the most famous vehicle of all . . . the Batmobile.

During months of trial and error, experimentation and testing, production designer Barbara Ling worked closely on the Batmobile with art department illustrator TIM FLATTERY, an expert in vehicle design, and special-effects supervisor TOMMY FISHER, who would build the chassis, as well as ALLEN PIKE and CHARLEY ZURIAN of TFX, a company that specializes in the construction of unique vehicles.

"The Batmobile was quite a challenge," says Ling, "and we actually went through many stages to get to the final vehicle." Ling found the inspiration for the final version of the Batmobile in a videotape of a bat flying in a wind tunnel. "The bat is an amazing animal," she says. "The structure of its wings, its veins and ribs is remarkable. We went for a stylized, automotive version of a bat. I wanted the Batmobile to look like a living, breathing thing." Ling's design also recalled the look of the Batmobile from its first appearance in 1941's Batman #5 comic book when the vehicle was distinguished by a single fin rising from its top.

The Batmobile took four months to build from the first sketch to the finished product. Whereas the previous Batmobiles were constructed from fiberglass, Ling, Flattery, Pike and

Zurian sought to make the new one from some of the most durable materials available. Carbon fiber---the same material used for Formula One racing cars and F-16 jet fighters---went into the body of the Batmobile, along with a high-temperature epoxy resin with all of the air extracted through vacuum bagging.

"It makes it super lightweight and super-strong," notes Allen Pike.

Batman's other vehicles share a consistent organic design with the Batmobile, making them all truly of a collective piece. The Batwing in "Batman Forever" was completely re-designed from the version seen in the first Batman film. It is now swifter, sharper and more dynamic.

The Batboat was another vehicle designed by Ling with Tim Flattery's assistance. "We took the Batmobile and incorporated elements of it into the Batboat, and then got a marine expert to make sure that we designed a hull that was seaworthy," explains Flattery.

Making its first appearance in "Batman Forever" is the Batsub, which was wholly created by John Dykstra's visual-effects department in cyberspace as a computer-generated image.

Batman's gadgets and weapons were also completely re-vitalized by Ling and company, reflecting the organic, sleek, high-tech and futuristic style of the vehicles. Among the extraordinary weapons and gadgets from the Batcave vault are the Batarang, Clamp-Ended Bat Cable, Bat Bolo, Bat Torch, Bat Grapple Hook and Bat Goo Gun.

Two-Face and the Riddler have their own signature weapons and other calling-card accouterments. Two-Face basically relies on his famous coin, with one clean and one scratched side (although his thugs brandish old-fashioned Tommy guns futurized with circular, neon-lit magazines).

The Riddler's primary gadget is his famous cane, which Jim Carrey wielded with the facility of an award-winning baton twirler, based upon weeks of home practice during which the cane almost never left his grip. "You wouldn't think I was so great if you saw all the dents in my house," he quips.

The Prince of Puzzlers also utilizes intricate riddles to confound his enemies, designed for the film by illustrator JIM CARSON and constructed by property master BRAD EINHORN. "Some of them are like elaborate pop-up cards," notes Einhorn, "and some of them work with little motors. They were a lot of fun to do."

Costumes

There are basically two reasons why the Dark Knight looks so different in "Batman Forever" than he did in the two previous motion pictures. One, of course, is that he's played by Val Kilmer. The other is that Bob Ringwood re-designed his armor-like Batsuit yet again. Although Ringwood worked on all three Batman movies, the Batsuit hasn't been the same in any two of the three films.

As with "Batman Returns," the enormity of the task facing Ringwood created the need for him to join with a second costume designer, splitting the character costumes between them. On "Batman Forever," the British-born Ringwood teamed with the Australian-born Ingrid Ferrin, who had just worked with director Schumacher on "The Client."

Generally speaking, Ringwood designed costumes for the more outlandishly dressed characters (Batman, Robin, Two-Face, the Riddler, Two-Face's thugs, the alley street gang), while Ferrin concentrated on the less extreme togs donned by Bruce Wayne, Dick Grayson and Dr. Chase Meridian . . . although she did express high-fashion flair by overseeing the slinky gowns worn by Sugar and the provocative leather sported by Spice.

In "Batman Forever," the Dark Knight begins the film in his "traditional" suit, and for the finale, he dons a new, super-stylized, sonar-equipped, "high-tech" suit for the first time ever. This evolution required Ringwood not only to design a revised "basic" Batsuit but that model's next-generation offspring as well.

The creation, fabrication and implementation of the Batsuit is a rigorous, painstaking process that involves the work of designers, costumers, sculptors, foamers, molders and even a "Batsuit Wrangler" who handles every aspect of these durable but delicate costumes on set.

For the traditional suit, Ringwood synthesized the sculpted, exaggerated musculature of the Batsuit from "Batman" and the more streamlined, abstract version from "Batman Returns." "We stylized all the muscles, and kept the suit more anatomical," says the designer. "For the high-tech suit, I was thinking of things like 1950s chrome grilles on cars. We tried to make it the logical next step of what Batman would wear in a new phase of his crime-fighting career."

Just as the exact formula of the Batsuit is a mystery to all in Gotham but Batman and Alfred, the actual "recipe" of materials that make up the costumes is a carefully guarded secret.

"It's just like baking a cake," says Batsuit Wrangler DAY MURCH (a veteran of all three films) mischievously. But up to 40 duplicates of both the Batsuit and Robin's inaugural superhero suit were created for the production, which means that 120 "cakes" came out of the oven.

Makeup and Hair

"For some reason, this feels like a bigger job than 'Batman Returns,'" says key makeup artist Ve Neill, who, as a veteran of that film, "Mrs. Doubtfire," "Beetlejuice" and "Edward Scissorhands" and a winner of three Oscars, is more than familiar with the demands of "big jobs."

"Batman Forever" required Neill and her colleague, key hair stylist Yolanda Toussieng (a two-time Oscar winner), to maintain five makeup artists on staff at all times, which would expand to larger crews depending on the scene shooting. For example, the Nygmatech party sequence required 12 hair stylists, 12 makeup artists doing "beauty" makeup and six artists doing "thug" makeup. The Gotham Charity Circus scenes were even more demanding, requiring 23 makeup artists and nearly 20 hairstylists.

In addition to the rigorous day-to-day demands of styling such a massive cast, the characters of Two-Face and the Riddler needed elaborate and time-consuming attention on a daily basis.

The basic makeup for Tommy Lee Jones' Two-Face was designed by yet another triple Oscar winner, RICK BAKER ("An American Werewolf in London," "Harry and the Hendersons," "Ed Wood"). Baker animated Two-Face's half-suave/half-psycho look on computer, and the design was then re-created with foam latex appliances, makeup and extravagant hair stylings by Neill and Toussieng.

"We worked very hard on the color of Two-Face's 'bad' side," explains Neill. "We had choices from the comic books, because Two-Face has had both a purple look and a green look. But since green is the color that dominates the Riddler's character, we went with the purple shades, which made Two-Face visually vibrant. We wanted Two-Face to be a comic-book rather than a grotesque horror-movie character."

Neill describes how, over the course of the shoot, the process of transforming Jones into Two-Face became a well-rehearsed choreography. "The first time we applied Two-Face's makeup to Tommy Lee, it took almost four hours, because we were still experimenting. We

eventually refined the process to an hour and forty minutes for makeup and hair. All of the latex appliances were pre-painted, which helped us to make it as expedient as possible."

Although the Riddler's appearance may seem less excessive than Two-Face's, Neill insists his preparatory regimen was even more taxing. "Believe it or not," she says, "Jim Carrey's Riddler makeup was more difficult to do than Two-Face's. It had to be very pristine, very clean, perfect every time.

"Jim Carrey actually has four different looks in the film," Neill continues. "He starts out as Edward Nygma, kind of your quintessential science nerd with horn-rimmed glasses and stringy, shoulder-length auburn hair. He then segues, still as Nygma, into something of a debonair copy of Bruce Wayne. Then there are two looks for the Riddler, one early in the story and another later on after he's expanded his brain with his invention."

Neill goes on to describe some of the inspirations for the other characters' fashions and appearances. "Dick Grayson also undergoes quite a transformation from what we've been accustomed to in the comic book. Joel wanted him to have a kind of hip, gypsy look, so we had Chris O'Donnell grow his sideburns, and then we pointed them to give them a more modern, cool look. I also pierced Chris' ear to accentuate that gypsy/circus style . . . but he never complained!"

"As Chase Meridian," continues Neill, "Nicole Kidman looks gorgeous. Nicole, as everyone knows, has very beautiful curly hair in real life, so we created a long, straight wig for her so that Chase has a sultry, Veronica Lake-type look.

"For Sugar," says Neill, "we wanted Drew Barrymore to look like a cross between a kewpie doll and a Varga girl. She's very soft and cuddly and sweet and fluffy, and Drew looks incredible in the role. As for Spice, she's all the way at the other end of the spectrum, like a Varga girl gone mad. Whereas Sugar is all pale pink and glittery, Debi Mazar's Spice is dark, with shades of purple, hot pink, black and silver."

Neill and Toussieng also went to town on the no-fashion-holds-barred Gotham street gang---wildly arrayed in day-glo facial and body makeup---that battles Dick Grayson and Batman in a black-lit, surrealistic alleyway. "We studied photos of tribal body makeup and tattoos for our inspiration," says Neill, "and then Yolanda and I combined that with our imaginations for the rest."

As for the "normal" citizens of Gotham City, "Joel wanted someone, every now and then, to look slightly 'off,'" explains Yolanda Toussieng. "Maybe they have strangely colored hair, like orange or blue or yellow, or maybe the end of their nose is slightly turned up, or they have a long, pointed chin." Watchful viewers of "Batman Forever" will catch glimpses of these exaggerated Gothamites making fleeting appearances throughout the film.

Warner Bros. Presents A Tim Burton Production of a Joel Schumacher Film: Val Kilmer, Tommy Lee Jones, Jim Carrey, Nicole Kidman and Chris O'Donnell in "Batman Forever," starring Michael Gough and Pat Hingle. The music is by Elliot Goldenthal, and Dennis Virkler is the film editor. The production designer is Barbara Ling, and the director of photography is Stephen Goldblatt, A.S.C. Benjamin Melniker and Michael E. Uslan are the executive producers. The story for "Batman Forever" is by Lee Batchler & Janet Scott Batchler, and the screenplay is by Lee Batchler & Janet Scott Batchler and Akiva Goldsman, based upon Batman Characters created by Bob Kane and published by DC Comics. The film is produced by Tim Burton and Peter Macgregor-Scott. Joel Schumacher is the director. Distributed by Warner Bros., A Time Warner Entertainment Company.

About the Cast...

From musical superstars like Jim Morrison and Elvis Presley to legends of the Wild West like Doc Holliday and Billy the Kid, VAL KILMER has portrayed several immortal characters on screen. Now Kilmer breathes new life into one of the world's most beloved and timeless heroes in "Batman Forever" as billionaire Bruce Wayne and his nocturnal alter-ego, Batman.

Kilmer was the youngest student ever admitted into the drama department of the prestigious Juilliard School in New York City. After playing Orestes in "Electra and Orestes" and the title roles in "Richard III" and "Macbeth," Kilmer co-wrote "How It All Began," based on a true story of a West German radical. The play was directed by Des McAnuff and produced by the esteemed Joseph Papp for the Public Theatre in the early 1980s.

After making his feature film debut in the comedy "Top Secret!," Kilmer had the lead role in "Real Genius." He soon rose to cinematic fame as Iceman, the "best of the best," opposite Tom Cruise in the blockbuster "Top Gun." Kilmer then took the role of Madmartigan, the reluctant

adventurer in the large-scale fantasy, "Willow," and starred in "Kill Me Again."

Kilmer's portrayal of Jim Morrison in "The Doors" showcased not only his physical and emotional range as an actor but his musical talents as well, as he performed all of the vocals in the live concert sequences. As a songwriter and music publisher, Kilmer has had one of his songs appear on a recent Williams Brothers recording.

Kilmer played FBI agent Ray Levoy in the political drama, "Thunderheart." After appearing as Elvis in "True Romance," Kilmer received critical acclaim for his portrayal of Doc Holliday, the unpredictable and dangerous friend of lawman Wyatt Earp, in the hit Western "Tombstone."

After completing the 3-D epic, "Wings of Courage," Kilmer played an unconventional psychologist in a *noir* tale set in surrealistic contemporary Hollywood in "Dead Girl." Immediately following completion of his work on "Batman Forever," Kilmer segued to a starring role with Robert De Niro and Al Pacino on the crime drama, "Heat."

On the stage, Kilmer has appeared in Joseph Papp's Delacorte Theatre production of "Henry IV Part I" and starred in "As You Like It" with Patti LuPone at the Tyrone Guthrie Theatre in Minneapolis. He made his Broadway debut in the 1983 production of "Slab Boys" with Sean Penn and Kevin Bacon and then appeared in "Kingdoms," in the title role of "Hamlet" for the Colorado Shakespeare Festival and, most recently, in "'Tis Pity She's A Whore" at the Joseph Papp Public Theatre.

Kilmer also starred in several highly regarded TV movies, including HBO'S "The Man Who Broke 1,000 Chains" (for which he received a Cable ACE Award nomination) and "Gore Vidal's Billy the Kid" on TNT.

A strong supporter of Native American affairs, Kilmer is also a strong advocate of environment protection and has completed a documentary film focusing on the increasing global nuclear danger. He supports Lead or Leave, a non-partisan, not-for-profit youth political awareness campaign, and Habitat for Humanity, an organization that raises money to construct houses for low-income families.

Academy Award-winner TOMMY LEE JONES stars in "Batman Forever" as the malevolent Two-Face, formerly known as District Attorney Harvey Dent. Between the

presentation of his Best Supporting Actor Oscar for "The Fugitive" and the release of "Batman Forever," Jones starred in "Blown Away," in Joel Schumacher's version of John Grisham's "The Client," opposite Oscar-winner Jessica Lange in "Blue Sky," in "Natural Born Killers" and in the title role of "Cobb."

This year, Jones made his critically acclaimed directorial debut in the TNT presentation "The Good Old Boys," serving as screenwriter as well as starring, with Sissy Spacek and Sam Shepard, in the adaptation of Elmer Kelton's novel.

Jones received his first Academy Award nomination in 1991, portraying alleged assassination conspirator Clay Shaw in "JFK." He was also nominated for a Golden Globe for "JFK" and later received that award for "The Fugitive." Jones' first Golden Globe nomination came for "Coal Miner's Daughter" in 1980.

After graduating *cum laude* from Harvard University with a degree in English literature, Jones moved to New York, where he made his Broadway debut in John Osborne's "A Patriot for Me." His other Broadway appearances include "Four in a Garden" with Carol Channing and Sid Caesar and "Ulysses in Nighttown" with the late Zero Mostel.

Jones made his film debut in "Love Story" in 1970, as Ryan O'Neal's roommate. Subsequent features included "Jackson County Jail," "Rolling Thunder," "Eyes of Laura Mars," "The River Rats," "Stormy Monday," "The Package," "Fire Birds," "House of Cards," "Under Siege" and "Heaven and Earth."

On television, Jones won an Emmy Award in 1980 for Best Actor as condemned killer Gary Gilmore in the mini-series "The Executioner's Song," adapted by Norman Mailer from his book. He received another Emmy nomination in 1989 for his role in the acclaimed mini-series "Lonesome Dove," based on the Pulitzer Prize-winning novel by Larry McMurtry. His other television credits include the title role in "The Amazing Howard Hughes," the American Playhouse production of "Cat on a Hot Tin Roof," "The Rainmaker" for HBO, the HBO/BBC production of "Yuri Nosenko, KGB" and "April Morning."

JIM CARREY follows his recent skyrocket to stardom by starring as the Riddler/Edward Nygma in "Batman Forever."

At age 15, Carrey took off from his native Newmarket, Ontario in Canada for Toronto to

perform on the local stand-up comedy circuit. After meeting with great success in Canada, Carrey moved to Los Angeles in 1981, where he soon became a regular at Mitzi Shore's Comedy Store. Rodney Dangerfield was so impressed with the young comic that he put him on tour. In 1982, Carrey was the star of the NBC series "The Duck Factory," which left an impression of the actor's talents on the industry.

In 1984, Carrey moved to the big screen, starring with Lauren Hutton and Cleavon Little in the vampire comedy "Once Bitten." His other early feature-film credits include "Peggy Sue Got Married," "Earth Girls Are Easy" and "The Dead Pool."

Carrey's first Showtime comedy special, "Jim Carrey's Unnatural Act," premiered in November 1991 to rave reviews. He also starred in a dramatic television movie-of-the-week for the Fox Network entitled "Doing Time on Maple Drive," which was later nominated for several Emmy Awards.

Carrey's range of abilities and creation of many regular characters made him a favorite performer on the Fox Network's ensemble comedy hit, "In Living Color." That weekly showcase of his inimitable comic talents led to his no-holds-barred portrayal of "Ace Ventura: Pet Detective," an early 1994 release from Morgan Creek and Warner Bros. that became an instant sensation.

Carrey followed that success in the summer by starring in the title role of the action-fantasy "The Mask," based on the best-selling Dark Horse comic book series of the same name. "The Mask" went on to gross in excess of $100 million domestically, winning spectacular reviews for Carrey as well as a Golden Globe nomination as Best Actor. Carrey finished the year with yet another smash hit, "Dumb and Dumber," which also crossed the $100 million mark domestically and earned him a People's Choice Award nomination as Favorite Comedy Actor. Carrey's triumphant triple play of hits in 1994 earned him the honor of NATO/ShoWest Comedy Star of the Year.

Immediately following "Batman Forever," Carrey went on to star in "Ace Ventura 2: When Nature Calls," continuing the misadventures of the world's favorite pet detective.

NICOLE KIDMAN, who parlayed a career as one of Australia's top young actresses into one of equal status in the United States, portrays the brilliant and alluring criminal psychologist,

Dr. Chase Meridian, in "Batman Forever."

Kidman first came to the attention of American audiences with her critically acclaimed performance in the riveting psychological thriller "Dead Calm" and has since become one of the most sought-after actresses in the U.S. film industry. Also this year, Kidman starred in the black comedy, "2 Die 4," and will next star in "Portrait of a Lady," based on Henry James' classic novel.

Kidman appeared opposite Alec Baldwin in "Malice," followed by a starring role opposite Michael Keaton in "My Life." Kidman also appeared with Tom Cruise in "Far and Away." She received a Golden Globe nomination for her performance opposite Dustin Hoffman in "Billy Bathgate" and starred in "Days of Thunder."

Kidman, who showed an artistic inclination from an early age, studied ballet as a young child and enrolled in drama school at the age of 10. She made her debut in an Australian film, "Bush Christmas," at 14, and afterwards began finding almost continuous work.

She appeared in such projects as "BMX Bandits," "Windrider," "Winners" and the Disney Channel mini-series "Five Mile Creek." Between films, Kidman honed her craft at the St. Martin's Youth Theatre in Melbourne, and, in Sydney, at the Australian Theatre for Young People and the Philip Street Theatre, where she learned voice and production and studied theatre history.

The much-lauded 1985 Kennedy Miller mini-series "Vietnam" made her a virtual overnight star in Australia. Only 17 years old at the time, Kidman was voted Best Actress of the year by the Australian public and the Australian Film Institute for her performance. In addition to bringing her public and critical acclaim, her performance in "Vietnam" also attracted the attention of filmmakers throughout Australia.

Kidman was chosen over some of the most recognizable names in the film community for the role of the terrorized wife in "Dead Calm." Following that success, Kidman was reunited with the production team of Kennedy Miller for a second acclaimed mini-series, "Bangkok Hilton." Once again, she received rave reviews for her performance and was voted Best Actress of 1989 by the Variety Awards and once again the Australian public.

Kidman's other notable Australian films include "Emerald City" (for which she received a Best Supporting Actress nomination from the Australian Film Institute) and "Flirting." She also appeared on stage playing lead roles in "Steel Magnolias" at the Sydney Seymour Centre, for

which she was nominated Best Newcomer by the Sydney Theatre Critics, and "Spring Awakening" at the Australian Theatre for Young People.

CHRIS O'DONNELL, named NATO/Showest Male Star of Tomorrow for 1994, lives up to that tribute by starring in "Batman Forever" as Dick Grayson, a young acrobat propelled by tragedy into a new persona---Robin, Batman's new partner in the battle against crime in Gotham City.

Prior to "Batman Forever," O'Donnell completed back-to-back starring roles in two other feature films: the romantic comedy "Circle of Friends," set in 1950s Ireland, and the contemporary drama "Mad Love," in which O'Donnell stars opposite Drew Barrymore.

At the age of 21, O'Donnell starred opposite Al Pacino in "Scent of a Woman." A critical and box-office success, the film earned him a Golden Globe nomination and the Chicago Film Critics Award as Most Promising Actor of the Year.

O'Donnell was next seen starring in the swashbuckling period adventure "The Three Musketeers." The movie grossed more than $100 million worldwide, and O'Donnell garnered both the New York Theatre Bookers' Award and the Hollywood Women's Press Club's Golden Apple.

O'Donnell first came to prominence with his portrayal of Jessica Lange's rebellious teenage son in "Men Don't Leave." He followed with a memorable cameo as Mary Stuart Masterson's ill-fated brother in "Fried Green Tomatoes." His other feature-film credits include "School Ties" and the recently released "Blue Sky."

MICHAEL GOUGH, one of England's most venerable performers, returns to his role as Alfred, Bruce Wayne's loyal butler, father confessor and close ally in "Batman Forever."

Born in Malaya (now Malaysia), Gough was educated at the Rose Hill and Durham Schools in England. He studied acting at the Old Vic School in London and made his first stage appearance there in 1936. One year later, Gough made his Broadway stage debut in "Love of Women." His first of over 50 films came in 1948 with "Blanche Fury."

In the late 1940s and 1950s, Gough appeared in such motion pictures as "Anna Karenina," "The Man in the White Suit," "The Sword and the Rose," "Richard III," "Reach for the Sky" and "The Horse's Mouth."

During the late 1950s and throughout the 1960s, Gough starred in a series of horror films for Hammer and other studios, which brought him permanent cult status among fans of the genre. They included "Horror of Dracula," "The Black Zoo," "Konga," "The Phantom of the Opera," "The Skull," "Trog" and "Berserk!"

Gough later returned to prestigious mainstream films, including "Women in Love," "Julius Caesar," "The Go-Between," "Henry VIII and His Six Wives," "Savage Messiah," "The Boys From Brazil," "The Dresser," "Top Secret!" (in which he appeared with Val Kilmer), "Caravaggio," "The Fourth Protocol," "Out of Africa," "Strapless," "Blackeyes," "Let Him Have It," "Nostradamus" and "The Age of Innocence."

On television, Gough was seen in the mini-series "The Search for the Nile," "QB VII," "Smiley's People," "Brideshead Revisited" and "Inside the Third Reich," as well as on the popular fantasy series "Dr. Who."

A Tony Award winner, Gough recently celebrated 50 years of Broadway appearances with his performance in "Breaking the Code."

PAT HINGLE recently passed his 40th year in show business, ranking among the top handful of great American character actors. In "Batman Forever," he returns to his role as the perpetually beleaguered Police Commissioner Gordon.

Beginning his professional acting career in a non-union stock company in Rockville Centre, New York, Hingle has since done 22 shows on Broadway alone. Four of them---"J.B.," "Cat on a Hot Tin Roof," "Strange Interlude" and "That Championship Season"---won Pulitzer Prizes.

Hingle was a protégé of Elia Kazan and The Actors Studio in New York. His Broadway work also includes performances in "The Dark at the Top of the Stairs" (for which he received a Tony nomination), "The Deadly Game," "The Price," "Blues for Mr. Charlie," the first revival of "The Glass Menagerie," "The Odd Couple," "Child's Play," "The Lady from the Sea" and "A Life." Hingle has played the title role in "Macbeth" and Hector in "Troilus and Cressida" at the American Shakespeare Festival in Stratford, Connecticut. He has also given command performances at The White House and The Library of Congress.

Hingle made his film debut in Elia Kazan's classic "On the Waterfront." Among his numerous screen appearances are Kazan's "Splendor in the Grass," "No Down Payment," "The Ugly American," "Hang 'Em High," "The Gauntlet," "Sudden Impact," "Norma Rae," "The Falcon and the Snowman," "Baby Boom," "The Grifters," "Lightning Jack" and "The Quick and the Dead."

Hingle's many TV appearances include roles in the mini-series "LBJ: The Early Days," "War and Remembrance" and "The Kennedys of Massachusetts," and in the television movies "Citizen Cohn," "Elvis," "The Last Angry Man," "Of Mice and Men," "Everybody's Baby: The Rescue of Jessica McClure," "Noon Wine" and the upcoming HBO biopic, "Truman."

DREW BARRYMORE, who recently won superb notices in "Boys on the Side," portrays Sugar, Two-Face's "good" gun moll.

Barrymore first charmed audiences at the age of six when she portrayed Gertie in Steven Spielberg's "E.T. The Extra-Terrestrial." For her performance, she was honored with the Youth in Film Award and a British Academy of Film and Television Artists (BAFTA) Award nomination for Most Outstanding Newcomer.

Barrymore recently appeared in "Bad Girls" and starred in "Guncrazy," for which she received a Golden Globe nomination. Just prior to "Batman Forever," she starred with Chris O'Donnell in the dramatic "Mad Love."

Barrymore's other film credits include "Wayne's World 2"; "Poison Ivy"; "See You in the Morning"; "Far From Home"; "Stephen King's Cat's Eye," a three-segment movie written especially for Barrymore in which she played five different roles; "Firestarter," also based on a Stephen King story; "Irreconcilable Differences," for which she received a Golden Globe nomination for Best Supporting Actress; and "Altered States," which marked her feature-film debut.

Barrymore starred in the title role of the ABC movie-of-the-week "The Amy Fisher Story," which became that season's highest-rated TV movie. She also starred in the drama miniseries "2000 Malibu Road," directed by Joel Schumacher. Her other television credits include the telefilms "Babes in Toyland," "A Conspiracy of Love," "Suddenly Love" and "Bogie," as well

as the CBS Schoolbreak Special "15 and Getting Straight."

DEBI MAZAR is Spice, Two-Face's "bad" girlfriend. Mazar has assembled a distinguished body of work, with her talents called upon by such notable directors as Oliver Stone ("The Doors"), Martin Scorsese ("Goodfellas"), Barry Levinson ("Toys"), Cameron Crowe ("Singles"), Jodie Foster ("Little Man Tate"), Woody Allen ("Bullets Over Broadway") and Spike Lee ("Jungle Fever," "Malcolm X" and the currently filming "Girl 6").

Upcoming films include the coming-of-age comedy-drama, "Empire," as well as the AIDS-themed drama "Red Ribbon Blues" and the comedy "Things I Never Told You." Mazar's other film credits include "Beethoven's 2nd" and "So I Married An Axe Murderer."

On television, Mazar was a series regular on "L.A. Law," and "Civil Wars." She also appeared in the HBO telefilm "Witch Hunt."

ED BEGLEY, JR. appears as Fred Stickley, the manager of Wayne Enterprises' electronics division, whose attempts to get deviant employee Edward Nygma to toe the corporate line lead to a particularly grievous workplace "accident."

Begley is perhaps best known for his role as Dr. Victor Ehrlich on the acclaimed television series "St. Elsewhere," for which he received an Emmy nomination every year of its run. He also enjoys a busy movie career, recently appearing in such films as "Greedy," "The Pagemaster" and "Renaissance Man."

Begley currently is appearing in David Mamet's "Cryptogram" at New York's Westside Theatre. The play premiered at the American Repertory Theatre in Boston in February.

Begley's other big-screen credits have included "She-Devil," "Scenes from the Class Struggle in Beverly Hills," "The Accidental Tourist" and "Cat People."

Begley has appeared in many television series and made-for-TV movies, including "World War II: When Lions Roared," "Running Mates," "Cooperstown" and "Story Lady."

About the Filmmakers...

JOEL SCHUMACHER (Director) has become one of America's most vigorous and talented filmmakers. Most recently, he directed the critically acclaimed box-office hit version of John Grisham's novel, "The Client," starring Susan Sarandon and Tommy Lee Jones.

Schumacher's previous features display the filmmaker's versatility and close attention to performance, nuance and atmosphere: "St. Elmo's Fire" was a popular ensemble drama that made stars of such young players as Emilio Estevez, Rob Lowe, Ally Sheedy, Andrew McCarthy and Demi Moore; "The Lost Boys," starring Jason Patric and Kiefer Sutherland, successfully combined fantastical imagery, comedy and very contemporary horror; "Cousins" was a tender romantic comedy starring Ted Danson, Isabella Rossellini and Sean Young; "Flatliners," toplining Kiefer Sutherland, Julia Roberts and Kevin Bacon, was a stylish, surrealistic story of science and spirituality; "Dying Young" re-united Schumacher and Julia Roberts in an unflinching love story; and "Falling Down," starring Michael Douglas, was a gritty, controversial and very timely story of social disorder.

Schumacher was born and raised in New York City, where he studied design and display at the Parsons School of Design. After graduation, he opened his own boutique, Paraphernalia, and then joined Revlon as a designer of clothing and packaging.

He began his career in the entertainment industry as an art director for television commercials before becoming costume designer for such notable films as Woody Allen's "Sleeper" and "Interiors," Herbert Ross' "The Last of Sheila" and Paul Mazursky's "Blume in Love." He then wrote the screenplays for "Sparkle" and the hit comedy "Car Wash."

Schumacher made his directing debut with the television movie "The Virginia Hill Story," starring Dyan Cannon in the title role and Harvey Keitel as mobster Bugsy Siegel. This was followed by his award-winning telefilm "Amateur Night at the Dixie Bar and Grill." "The Incredible Shrinking Woman," starring Lily Tomlin, marked his feature-film directing debut, followed by "D.C. Cab," for which he also wrote the screenplay. Schumacher also wrote the script for "St. Elmo's Fire" with Carl Kurlander.

In 1988, Schumacher directed the successful Chicago theatrical run of David Mamet's scorching Hollywood satire, "Speed-the-Plow."

Schumacher's next film project is Warner Bros.' film version of John Grisham's first novel, "A Time to Kill."

TIM BURTON (Producer) grew up in Burbank, California, where he fed his imagination by watching old horror films and drawing cartoons. He attended the California Institute of the Arts on a Disney fellowship and soon after joined Walt Disney Studios as an animator. At Disney, Burton made his directorial debut with the animated short "Vincent," an homage to one of Burton's childhood heroes, actor Vincent Price. Narrated by Price himself, "Vincent" won a number of awards, including two from the Chicago Film Festival.

Burton's next project for Disney was the short film "Frankenweenie," his first foray into live-action. Burton then left Disney to pursue his career, directing "Aladdin" for Shelley Duvall's "Faerie Tale Theatre." In 1985, Burton directed his first full-length film, for Warner Bros., "Pee-wee's Big Adventure," an immediate box-office hit. His cinematic powers blossomed further in "Beetlejuice," starring Michael Keaton, Geena Davis, Alec Baldwin and Winona Ryder.

In 1989, Burton directed "Batman," starring Jack Nicholson, Michael Keaton and Kim Basinger, which rapidly became one of the all-time box office smashes. His fourth feature, "Edward Scissorhands," was one of the biggest hits of the 1990 Christmas season. Two years later, Burton made "Batman Returns," starring Michael Keaton, Danny DeVito and Michelle Pfeiffer, the highest-grossing domestic release of that year.

Late in 1993, "Tim Burton's The Nightmare Before Christmas," an animated musical produced by Burton and directed by Henry Selick, was a great popular success. Burton's latest directorial effort was "Ed Wood," the story of the most unusual filmmaker in Hollywood history, which starred Johnny Depp in the leading role and earned Martin Landau an Oscar for his remarkable performance as Bela Lugosi.

Burton has also been in the editing stages of "Conversations With Vincent," a documentary about Vincent Price. His next feature project is Warner Bros.' science-fiction spectacle, "Mars Attacks!"

PETER MACGREGOR-SCOTT (Producer) is a producer known and respected for his expertise in every area of the filmmaking process. Known for his ability to marshal logistically difficult productions from the earliest stages of pre-production to release, Macgregor-Scott is the

latest in a stream of British filmmakers who have carved successful careers in Hollywood since the earliest days of the industry.

In 1993, Macgregor-Scott served as co-producer for Warner Bros.' action blockbuster and Best Picture Oscar nominee, "The Fugitive," starring Harrison Ford and, in his Oscar-winning performance, Tommy Lee Jones.

Macgregor-Scott's grandfather owned the Rialto Theatre in Maidenhead, England, and his father switched from his original career as a rubber planter to become a cinema salesman and later a leading British distributor. Macgregor-Scott moved to the United States in 1970, and he produced his first film, "Ride the Tiger," that same year.

Working his way up through the ranks of the industry, Macgregor-Scott became known as one of the industry's best hands-on producers. He produced two hit films starring the comedy team of Cheech & Chong ("Cheech & Chong Still Smokin'," "Cheech & Chong's The Corsican Brothers"), as well as "Born in East L.A." and "Little Vegas." His other early credits include "Cheech & Chong's Next Movie," "The Best Little Whorehouse in Texas," "Revenge of the Nerds," "Gotcha!" and "Troop Beverly Hills." He also co-produced three films starring action star Steven Seagal, "Marked for Death," "Out for Justice" and the highly successful "Under Siege."

Macgregor-Scott most recently produced Warner Bros.' critically acclaimed "Black Beauty," written and directed by Caroline Thompson.

BENJAMIN MELNIKER and MICHAEL E. USLAN (Executive Producers) served as executive producers on both "Batman" and "Batman Returns" and as producers on "Batman: Mask of the Phantasm."

Melniker and Uslan executive produced, with DIC Entertainment, the Fox Network cartoon show, "Where on Earth is Carmen Sandiego?," which was nominated for four Emmy Awards, including Best Animated Series. The team also executive produced the CBS movie-of-the-week based on Robin Cook's best-seller, *Harmful Intent;* the critically acclaimed PBS mini-series recounting the true story of the 17th-century Salem witch trials, "Three Sovereigns for Sister Sarah," starring Vanessa Redgrave; the animation series "Dinosaucers" and "Fish Police"; and the live-action television series, animated series and two feature films based on the popular

DC Comics character Swamp Thing. Currently, Melniker and Uslan are among the executive producers of the upcoming live-action television series "Terry and the Pirates."

Before he became partners with Michael Uslan, Benjamin Melniker served with MGM for 30 years in various capacities, leading to his position as executive vice president of the company and a member of its Board of Directors.

Michael Uslan is an authority on comic-book history who taught the first accredited college course on comic books, at Indiana University in 1971. He is the author of 12 books on comic books and pop culture, including *Dick Clark's The First 25 Years of Rock 'n' Roll.* Uslan also scripted stories for DC Comics' Batman and The Shadow. Uslan currently writes the internationally syndicated comic strip "Terry and the Pirates." A former member of the Youth Grants Panel of The National Endowment for the Humanities, he is currently on the Board of Trustees of both The Center for Excellence in Education, Washington, D.C., and The Thomas Edison Media Arts Consortium and Black Maria Film Festival.

LEE BATCHLER and JANET SCOTT BATCHLER (Screenwriters) previously wrote the screenplay for "Smoke and Mirrors," awaiting production at Disney through Cinergi. The husband/wife team first collaborated on the fourth season premiere episode of the CBS series "The Equalizer."

Following their work on "Batman Forever," the Batchlers wrote two films currently in active development: "Stanley and Livingstone" for Hollywood Pictures and "Captain Nemo" at Amblin through Universal.

AKIVA GOLDSMAN (Screenwriter) has been much in demand since his first script, "Silent Fall," was filmed by Bruce Beresford.

Born in Brooklyn Heights, New York, and raised in New York City, Goldsman is the son of two prominent child psychologists who work with austistic children and founded the Blueberry Treatment Centers. Goldsman graduated from Wesleyan University and earned his graduate degree in creative writing from New York University.

Goldsman recently co-wrote the screenplay for Joel Schumacher's "The Client," adapted from John Grisham's best-selling novel, which was one of the biggest hits of last summer.

STEPHEN GOLDBLATT (Director of Photography) began his career as a still photographer and documentarian, working on a variety of documentaries in England before turning to feature films.

Nominated for an Academy Award for his work on "The Prince of Tides," Goldblatt includes among his credits "The Pelican Brief," "Consenting Adults," "For the Boys," "Everybody's All-American," "Lethal Weapon," "Lethal Weapon 2," "The Cotton Club," "The Hunger" and "Outland."

BARBARA LING (Production Designer) had the monumental task of creating an all-new Gotham City for "Batman Forever," as well as the new vehicles, gadgetry and weaponry for its characters.

Ling began her career in theater, designing sets and lighting for nearly 200 productions, including "Women Behind Bars" in Los Angeles and San Francisco and "Beyond Therapy" at the Los Angeles Public Theatre. Among her other stage credits are productions of "Romeo and Juliet," "A Winter's Tale," "Bent," "Extremities," "James Joyce's Women" and "Two by Brecht."

A Los Angeles native, Ling received a degree in political science from UCLA before embarking on a career in design. She began her movie career working on various short subjects with Diane Keaton, which led to her first feature, "Heaven," Keaton's directorial debut.

Ling's other motion-picture production design credits have included "True Stories," "Making Mr. Right," "Checking Out," "Less Than Zero," "Men Don't Leave," "The Doors," "V.I. Warshawski," "Fried Green Tomatoes" and "With Honors." She previously collaborated with Joel Schumacher on "Falling Down."

Along with her film and stage work, Ling did the sets and lighting for numerous concert tours, among which was David Byrne's world tour in 1990. She also designed two environments for permanent exhibition at the Children's Museum in Los Angeles.

BOB RINGWOOD (Costume Designer) created Batman's revised look in the first, second and now the third epic motion-picture adventures.

Originally aspiring to be a painter, Ringwood studied theater design at a friend's suggestion instead. He then spent 14 years designing costumes for almost 200 ballet, opera and stage productions in England, Japan, Germany and Holland.

Ringwood's first motion-picture assignment was the television movie "The Corn is Green," directed by George Cukor and starring Katharine Hepburn. He was then hired by John Boorman to create the costumes for the medieval adventure "Excalibur" and followed this with the science-fiction epic, "Dune." Following "Santa Claus - The Movie" and "Solarbabies," Ringwood was asked by Steven Spielberg to design nearly 10,000 costumes for his production of "Empire of the Sun" and was nominated for an Academy Award for his efforts. Ringwood also designed the clothing for such pictures as "Prick Up Your Ears," "The Draughtsman's Contract," "Alien 3," "Demolition Man" and "The Shadow."

INGRID FERRIN (Costume Designer) joins Bob Ringwood in the creation of the thousands of costumes required for "Batman Forever." She previously worked with director Joel Schumacher as the costume designer on "The Client."

Ferrin began her career as a wardrobe mistress and costume designer with the Australian Ballet in her native country. In the United States, she assisted Willa Kim on two stage productions, "Sophisticated Ladies" and "Chaplin," and also served as wardrobe mistress/costume designer during the first season of the Los Angeles Opera.

Segueing into the world of motion pictures, Ferrin created the costumes for the television drama "Dead and Alive," and such features as "Love at Large," "Golden Gate" and "Born to Be Wild."

DENNIS VIRKLER (Film Editor) received Academy Award nominations for his work on "The Hunt for Red October" in 1990 and the 1993 smash hit "The Fugitive."

Virkler's first motion-picture editing credit was the 1976 horror film "Burnt Offerings." Since then he has cut such films as "Continental Divide," "Gorky Park," "The River Rat" and "Under Siege."

ELLIOT GOLDENTHAL (Composer) recently earned an Academy Award nomination for composing the music for "Interview with the Vampire."

Goldenthal has previously scored such diverse motion pictures as "Cobb," "Pet Sematary," "Drugstore Cowboy," "Alien 3," "Golden Gate" and "Demolition Man," as well as the telefilms "Criminal Justice" and "Grand Isle."

JOHN DYKSTRA (Visual Effects Supervisor) got his start in films by collaborating on the special effects of Douglas Trumbull's 1972 science-fiction film, "Silent Running."

The following year, however, he went to work for Berkeley's Institute of Urban Development, where he participated in a sophisticated project applying cinematography and visual effects to the construction of miniature cityscape models.

Dykstra re-entered films triumphantly as the innovative special-effects supervisor on George Lucas' classic "Star Wars" in 1977, winning two Academy Awards for his effort. He shared the Oscar in the Visual Effects category and won a Scientific/Technical special award for the invention and development of the Dykstraflex motion-control camera system. For "Star Wars," Dykstra served as the first head of Lucas' Industrial Light and Magic (ILM).

Dykstra left ILM to form his own company, Apogee, through which he produced the first five episodes and the motion-picture version of "Battlestar Galactica" in 1979. He received another Academy Award nomination for "Star Trek: The Motion Picture," also in 1979. Since then, Dykstra has overseen the visual effects on such films as "Firefox," "Lifeforce," "Invaders From Mars" and "My Stepmother is an Alien." He has also continued researching ever more innovative methods of bringing the impossible to the screen.

THOMAS L. FISHER (Special Effects Supervisor) recently performed groundbreaking work on "True Lies," which garnered him an Oscar nomination. Previously, Fisher also worked on "Terminator 2: Judgment Day."

Fisher's other special-effects credits include a number of demanding and effects-laden adventure films, including "Rambo: First Blood Part II," "Extreme Prejudice," "Rambo III," "Total Recall," "The Last of the Mohicans," "Under Siege," "The Last Action Hero" and "On Deadly Ground."

RICK BAKER (Special Effects Makeup) won Academy Awards for his work on "An American Werewolf in London," "Harry and the Hendersons" and "Ed Wood" and also received nominations for "Greystoke: The Legend of Tarzan, Lord of the Apes" and "Coming to America."

Baker's innovative work has also been seen in such films as "King Kong," "Star Wars," "The Fury," Joel Schumacher's "The Incredible Shrinking Woman," "Starman," "Gorillas in the Mist," "Gremlins 2: The New Batch," "Wolf," "Baby's Day Out" and "The Amazing Panda

Adventure." For television, Baker won a Best Makeup Emmy Award for "The Autobiography of Miss Jane Pittman" and a Cable ACE Best Makeup nomination for "John Carpenter Presents Body Bags: Hair." He also designed Michael Jackson's transformation from the King of Pop into a werewolf for the music-video short film "Thriller."

VE NEILL (Key Makeup Artist) won Academy Awards for her work on "Mrs. Doubtfire," in which she transformed Robin Williams into a believable elderly Scottish nanny, as well as Tim Burton's "Beetlejuice" and "Ed Wood." She received Oscar nominations for her work on "Hoffa" and Burton's "Edward Scissorhands" and "Batman Returns." Neill also won an Emmy Award for "Pee-wee's Playhouse" in 1988 and received another nomination the following year.

Neill's other feature credits include "Star Trek: The Motion Picture," "Nine to Five," "Curly Sue," "Junior," "Rising Sun" and Joel Schumacher's "The Incredible Shrinking Woman," "The Lost Boys" and "Flatliners." She helped Al Pacino create the character of Big Boy in "Dick Tracy." Before transforming him into Two-Face, Neill previously worked with Tommy Lee Jones, aging him over a span of decades in the title role of "Cobb."

Growing up in Granada Hills, California, Neill began her entertainment career working as a makeup artist, hair stylist and costume designer for various rock bands.

YOLANDA TOUSSIENG (Key Hair Stylist) received Academy Awards for her work on "Mrs. Doubtfire" and "Ed Wood" and was nominated for "Hoffa." She also won an Emmy Award for "Pee-wee's Playhouse" and received a nomination for the mini-series "North and South."

Born in Los Angeles, Toussieng worked in a salon for eight years before entering show business as a hair stylist at NBC News. Her feature-film credits include "The Toy," "Down and Out in Beverly Hills," "Sixteen Candles," "Places in the Heart," "Farewell to the King," "Three Fugitives," "Gross Anatomy," "Flatliners" (for director Joel Schumacher), "Rising Sun," "Junior" and, for Tim Burton, "Beetlejuice," "Edward Scissorhands" and "Batman Returns."

CONRAD PALMISANO (Stunt Coordinator) is one of the film world's most sought-after stunt coordinators and second-unit directors. He has served in both of those capacities on such films as "The Cowboy Way," "Under Siege," "Out for Justice," "The Naked Gun: From the Files of Police Squad!," "RoboCop 2," "RoboCop 3," "Marked for Death" and "Weekend at Bernie's,"

as well as the TV mini-series "War and Remembrance." As a stunt coordinator, Palmisano has also worked on "Turner & Hooch," "Breaking Away," "The Jerk," "Another Stakeout," "One From the Heart," "Airplane!" and most recently, "Free Willy 2: The Adventure Home."

BOB KANE ("Batman" Creator) was the man who started it all---when he was barely more than a boy!

Born in The Bronx, New York, Kane began his professional career by drawing funny filler for the short-lived *Wow!* comic book, and later contributed gag cartoons and a comedy-adventure strip about a character named Peter Pupp for *Jumbo Comics.*

Kane's first sales to DC Comics were comprised of humorous two-page comedy material, including "Professor Doolittle," "Ginger Snap" and "Oscar the Gumshoe." Turning to more serious fare, Kane developed "Spark Stevens," "Rusty and His Pals" and "Clip Carson."

Collaborating with writer and fellow teenager Bill Finger in 1939, Kane invented a new hero---"The Bat-Man"---and the rest is history.

Although Kane retired from comic books in 1966 to devote his energies to animation, painting and other creative pursuits, he remains deeply committed to his creation and his fans.

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